



Departamento de Filoloxía Inglesa e Alemá

FACULTADE DE FILOLOXÍA

Outlander

A Study on the Impact and Relevance of Popular Fiction

Ana García Maquieira

TRABALLO FIN DE GRAO

GRAO EN LINGUA E LITERATURA INGLESAS

DIRECTORA: MARGARITA ESTÉVEZ-SAÁ

LIÑA TEMÁTICA: LITERATURA EN LINGUA INGLESA

FACULTADE DE FILOLOXÍA

UNIVERSIDADE DE SANTIAGO DE COMPOSTELA

CURSO 2018/ 2019

CUBRIR ESTE FORMULARIO ELECTRONICAMENTE

Formulario de delimitación de título e resumo
Traballo de Fin de Grao curso 2018/2019

APELIDOS E NOME: Ana García Maquieira

GRAO EN: Lingua e literatura inglesas

(NO CASO DE MODERNAS) MENCIÓN EN:

TITOR/A: Margarita Estévez Saa

LIÑA TEMÁTICA ASIGNADA: Literatura en lingua inglesa

SOLICITO a aprobación do seguinte título e resumo:

Título: *Outlander: A Study on the Impact and Relevance of Popular Fiction*

Resumo [na lingua en que se vai redactar o TFG; entre 1000 e 2000 caracteres]:

Originally published in the UK under the title *Cross Stitch*, *Outlander* (1990), the novel by Diana Gabaldón is a most interesting combination of historical fiction, science fiction, fantasy, mystery, romance, and gay and lesbian fiction.



It tells the story of a young English nurse who, after WWII, decides to go with her husband to the Scottish Highlands. Once there, she suffers a strange experience and finds herself transported in time to Eighteenth-Century patriarchal and violent Scotland.

Outlander is the first book of a very popular saga that was also versioned as a TV series. It is our intention to study how the first book of the saga deploys a series of topics and characters that set the tone for the rest of the volumes.

Furthermore, we intend to demonstrate how this instance of popular literature covers topics particularly relevant from a gendered perspective, such as the condition and rights of women, marriage and sexuality, politics and violence.

Finally, we reflect on the particular features of the Saga in general and of the first book in particular which have made them so appealing for twenty- and twenty-first century young adult readers.

Santiago de Compostela, 2 de novembro de 2018.

<p>Sinatura do/a interesado/a</p> 	<p>Visto e prace (sinatura do/a titor/a)</p> <p><small>Trasporto electrónico de sinaturas ESTÉVEZ SAA por ESTÍVEZ SAA MARGARITA - 34960/18M 34960/18M Fecha 20181124 15:25:02 +01:00</small></p>	<p>Aprobado pola Comisión de Títulos de Grao con data</p> <p>16 NOV 2018</p> <p>Selo da Facultade de Filoloxía</p> 
---	--	---

SRA. DECANA DA FACULTADE DE FILOLOXÍA (Presidenta da Comisión de Títulos de Grao)

CONTENTS

Introduction	4
1. <i>Outlander</i> as a historical romance novel	6
1.1.a. The Waverley model	6
1.1.b. <i>Outlander</i> as a romance novel	9
1.1.c. Diana Gabaldon as an American historical romance female writer	13
2. Character analysis	14
2.1. Claire as a non-typical heroine	15
2.1.a. Light vs darkness	15
2.1.b. Claire and Jamie: inverted roles	16
2.2. Jamie: old vs new versions of masculinity	17
2.3. Frank and Jamie as opposites	18
3. Social issues in <i>Outlander</i>	19
3.1. Feminism and popular culture	19
3.2. Sex and violence in <i>Outlander</i>	22
3.3. LGBT representation: advantageous or problematic?	24
3.4. Moral and politics in <i>Outlander</i>	27
4. The appeal of <i>Outlander</i> for young adult readers	29
4.1. Audience	29
4.2. Content	30
Conclusion	32
Works cited	34
Glossary	35

Introduction

Outlander is a book that succeeds in overcoming the possible restrictions of the time periods that it reflects and manages to make its story interesting and appealing to a twenty-first century audience. It includes topics that are universal such as violence, love, sex, war, in a context of science fiction such as the one that time travel implies. Not only does it incorporate such earthly and straight-forward notions into its story, but also more spiritual ones, such as the constant use of folklore and tales of legend, as well as the idea of fate and destiny, often connected to the concept of soulmates.

The novel tells the story of a Second World-War nurse, Claire Randall, who after being separated from her husband since the war started, goes on a second honeymoon to Scotland with him. Frank Randall is a history teacher with an avid interest in genealogy. While they are in Inverness, he decides to spend part of his time investigating facts about his ancestors in the land, particularly focusing on one captain of the 'redcoats', Jonathan Wolverton Randall. Both of them also enjoy sight-seeing, and don't miss the chance to spy on a group of women who are performing a ritual around a stone circle in honor of the solstice. It is then when Claire sees a flower she does not identify, and since she has a newly found interest in botany, she goes back by herself. While standing by the stones, she hears a loud buzzing coming from them, and out of curiosity touches one, which instantly transports her to that very same spot, only two hundred years earlier.

While wandering scared and lost, she encounters a man who is identical to her husband, but goes by the name of Jonathan Wolverton Randall, which gives her the first clue relating to her time traveling. After almost being attacked and molested by him, she finds herself amongst a group of Scottish rebels, who kidnap her. From her time with them, she learns about the Scottish traditions and values, and the historical time period she is trapped in, seeing how different the social status of men and women is, their faulty justice system, and even sees herself forced to marry one of the Scottish rebels

to protect her 'honor' and have the opportunity of not being taken by the English troops. Most of these occurrences bring her distress, but also knowledge about that time period, including the Jacobite rebellion or the witch trials that took place back then. The context of Scotland is very important not only for the historical factors within the novel, but also the narrative itself, as the Scottish characters speak in dialectal Scottish, which we find in the use of 'ye' for 'you', 'wilna' for 'will not'. Many Gaelic expressions such as 'sassenach', meaning foreigner, or 'mo nighean donn', meaning 'brown-haired lass' are used during the course of the book too, which helps separate the Scottish people from the English, characterizing the first ones as the 'others', setting the two nationalities even further apart.

The story of *Outlander* is told to the reader through the perspective of the main female protagonist. It is through Claire's view that we experience the changes and hardships she goes through, and therefore gives us a deeper understanding of her struggles and her life as a twentieth century woman both in her time, and in the past she sees herself forced to stay in.

I have chosen to analyze this book because it shows several anomalies regarding its genre, characters and plot that are thrilling to read, but also show changes in the historical romance tradition, as well as the portrayal of different social issues. This essay will therefore investigate and delve deeply into topics such as the genre of the novel, feminism, the portrayal of sex and violence, LGBT representation, moral and politics, and the impact they have had in contemporary pop culture, as well as their appeal to young adult readers of the 20th and 21st centuries. The methodology in this investigation will involve the usage of material by renowned authors such as gender studies expert Judith Butler, or historical romance expert Pamela Regis to further the examination of these topics and show their impact not only on the story itself, but also in the general audience. It will also include extracts from the book itself to prove the ideas that will be explained in the essay. It is therefore the goal of this

examination to analyze the key elements that make *Outlander* successful and innovative within its field, and the importance of the topics it presents.

My work is structured in the following sections. First, I offer an introductory analysis of the novel's genre and how it fits or not into the historical romance novel canon, as well as a brief reflection on the influence of the author's origin her writing. The Waverley model, based on Walter Scott's historical romance novel by the same name, will be used as a reference for my commentaries on the genre of the novel studied.

In the next section I proceed to analyze the characters in terms of the Waverley canon, as well as the relationships between them. I pay special attention to Claire, who is represented as a non-typical heroine. The third section is dedicated to the social issues that are illustrated in the novel, mainly feminism and, arguably, feminist characters, sex and violence and the way they influence the narrative, LGBT representation and its plausible problematics, and morals and politics as a backdrop and a main plot point.

The last section of my work reflects on the particular features of the book series in general and what makes them appealing to young adult readers, going over the analysis of this audience, and the themes that will be further discussed in the following pages.

1. *OUTLANDER* AS A HISTORICAL ROMANCE NOVEL

1.a. The Waverley model

The *Outlander* series was written by American author, Diana Gabaldon. According to her own words, 'in essence, these novels are Big, Fat, Historical Fiction, à la James Clavell and James Michener'. However, as she later explains, they also include history, warfare, medicine, sex, relations-

hips, spirituality, violence, etc. This novel could therefore still be classified as historical fiction, especially historical romance fiction, even if they do include sci-fi elements such as time travel, or fantasy elements such as the appearance of mythological and fantastic elements.

Nevertheless, *Outlander* is not to be considered an exemplary prototypical piece of historical romance, as it does not fit the Waverley canon and does not fit in with other works from the same category of genre.

The Waverley model was produced by Walter Scott when he wrote the novel by the same name. In it, through his portrayal of the Jacobite rebellion, he provided a 'flexible paradigm of historical romance, enabling other writers both to recognize and present a particular type of historical conflict in terms that seemed at once universal and authentically American' (Dekker, 1987: 29) or, in this case, Scottish too. This is very evident in Gabaldon's writing, and the way she portrays the Jacobite rebellion does also show the universal problems of the characters: loss, pride, family, romantic relationships... It is something universal because the readers can both identify and relate to what is happening to the characters. Hugh Trevor-Roper referred to Scott's ability as being able to 'see the past on its own terms... to respect its autonomy, to sympathize with its coherent assumptions, and at the same time not to surrender to mere nostalgia or lose... [his] own position in the present' (Trevor-Roper, 1971: 227). Furthermore, he taught writers 'the bygone ages of the world were actually filled by living men, not by protocols, state-papers controversies and abstractions of men' (1971: 227). In *Outlander*, we see a similar point of view. Jamie Fraser, one of the two main characters in the novel, is a member of the clan Fraser, he is an outlaw who often has to prove himself and ends up achieving a higher rank by his own efforts. He is thrown into royal intrigues and some important historical events such as the Battle of Culloden, but the readers can appreciate it from a different point of view, which is both historically accurate, and feels personal and detailed. This therefore means that *Outlander* does somewhat fit the same model that Walter Scott developed in his own work. Follo-

wing this, historical novels also seem to be a mixture of narrative historiography and prose fiction. This is made again evident in *Outlander*, where the Jacobite rebellion is the backdrop for relationships, family clashes, and individual struggles the characters go through. Gabaldon seems then to follow on the footsteps of canonical authors such as Dickens in *A Tale of Two Cities*, or Walter Scott himself, in *Rob Roy*.

Furthermore, the Waverley model focuses on several issues, both cultural and social, such as patriarchal authority versus rule of law, local autonomy versus central administration, or instinct versus learning, amongst others, however understanding that even with these oppositions the model creates between two sides, in a society undergoing rapid transformation economically, institutionally, and educationally, conflict between the old and the new was inevitable, but that in historical actuality, the warring sides could never be 'pure' parties of reaction and progress. For the individuals who composed these groups were themselves deeply mixed and even likely to be members of subgroups with rival agendas. (Dekker, 1987:50).

Dekker also goes on to mention the way these rounded characters in Scott's work 'rarely or never exhibit all of the traits generally ascribable to their respective parties, and (...) it is often the deviations from type, the relationships they form across party lines, that give their stories moral and psychological interest' (1987: 51).

Both of these aspects are thoroughly present in Gabaldon's book, with characters that belong to the aristocracy helping the rebels, or characters within the Fraser clan who have their own interests. A good example of a deviant clansman would not only be Jamie, who disagrees with some of their old-fashioned ways, such as the feudal authority his uncle Dougal, right hand of the leader of their clan, exerts on the peasants under their ruling, recollecting more money than necessary from them, and using it to fund his own exploits for the Jacobite rebellion and army. This is an example of central administration, this one being the clan's chief's orders, versus local autonomy, and the actions both

Dougal and Jamie undertake on their own volition. Patriarchal authority is represented in the novel by the Scotsmen rules, which is the opposite to the laws the English red-coats attempt to impose on the highlanders, while instinct versus learning is present throughout most of the character development of both Jamie and Claire, where he learns to be more civilized for his twentieth-century wife, and she needs to learn how to not be as rational and decide with her heart, especially when it comes to her relationship with both of her husbands.

1.b. *Outlander* as a Romance novel

Since we consider *Outlander* as a romance novel, it is worth recalling some definitions and features of the sub-genre. Gilmore Simms has referred in general terms to romance as follows:

(...) Romance is the substitute which the people of the present day offer for the ancient epic.
(...) It invests individuals with an absorbing interest — it hurries them rapidly through crowding and exacting events, in a narrow space of time — (...) and it seeks for its adventures among the wild and wonderful. (1987: 58)

This again is present throughout all of Gabaldon's work, where despite the accurate historical background the readers are provided with, what truly grips them is the relationships amongst the characters, but especially between the two main protagonists, whose love affair creates the true foundation not only for *Outlander*, but for the rest of the saga as well. Other aspects of romance present in the book are those that Pamela Regis describes as the eight essential elements of a typical romance narrative arc in *A Natural History of the Romance Novel*, analyzed in Sarah S.G Frantz' *Women Constructing Men*:

a definition of society, always corrupt, that the romance novel will reform; the meeting between the heroine and hero; an account of their attraction for each other; the barrier between them; the point of ritual death; the recognition that fells the barrier; the declaration of heroine and hero that they love each other; and their betrothal (2009: 228)

If we analyze the classification Pamela Regis offers within the context of Gabaldon's novel, we discover first that we can certainly detect "a definition of society" (that is always corrupt, and the romance novel will reform), since in *Outlander*'s case, this is the invaded Highlands, corrupted by the presence of the English troops. Furthermore, the beliefs of some characters, especially the Jacobites, and more particularly Dougal MacKenzie, get in the way of the common good. For this reason, Jamie and Claire decide to try and stop the rebellion, and consequently stop the Battle of Culloden from happening, along with the erasure of the Highlander culture.

Regis also mentions "The meeting between the heroine and hero" and Claire and Jamie meet after she is transported to the 18th century by touching a circle of standing stones she came across back in her century. She starts looking for her husband, or anyone who can help her but ends up in the hands of the villain, Black Jack Randall, an English army leader who threatens her and attempts to rape her. It is in that situation that she is saved by Murtagh MacKenzie, Jamie's godfather. He brings her to a cabin where she meets some of the others clan members, and eventually Jamie, after she sees him in pain and fixes his shoulder. After the meeting of hero and heroine, the readers are offered "An account of their attraction for each other" so that there are several descriptions of Jamie, and dialogues between them that lead us to believe in this attraction for each other, tangled with the love they feel for each other, such as:

What it is between us, he had said. When I lie with you, when you touch me. No, it wasn't usual at all. It wasn't a simple infatuation, either, as I had first thought. (Gabaldon, 1991: 189)

Notwithstanding, Regis also mentions as characteristic of romance the existence of "barriers between the protagonists, and in the case of *Outlander* the analysis of this element is more intricate, since the-

re are several barriers between them. On one hand, she is married to Frank Randall back in her own century, and has feelings for him, of at least a sense of companionship and tenderness towards him. She is also, as previously mentioned, from a different time than Jamie, so there are multiple clashes between both her and Jamie, that have to do with their cultural differences due to this, as well as the fact that he is Scottish and she is English, which plays an important role as she is seen by the Scottish people as a foreigner (hence the title of '*sassenach*' (outlander, foreigner) they give her), and he is seen by the Englishmen as something akin to an animal, not worthy of an English woman. Something very important that also sets them apart especially throughout the first half of book is her initial shock and desire to go back to the time she really belonged.

In the context of these barriers that separate hero and heroine, Pamela Regis has referred to what she calls "the point of ritual death" and that she describes as: 'the point that marks the moment in the narrative when the union between heroine and hero, the hoped-for resolution, seems absolutely impossible, when it seems the barrier will remain, more substantial than ever' (2009: 229). There are several points throughout the novel that could represent this moment that Regis describes. The first one happens when we see Claire trying to escape to her time again, before she is caught and taken by Jack Randall, and almost raped and killed again. This situation is resolved when Jamie rescues her. Their relationship is very strained due to the fact that she did not obey him and remained where he asked her to be, therefore endangering herself and the clan. It is obvious here, however, that he is in love with her. Another one, very significant too, happens towards the end, after they rescue Jamie from the hands of Black Jack, and he has been beaten and violated by the villain. He is traumatized, and in a state of shock, and they cannot seem to bring him back to reality. The readers see him giving up and wanting to die, not being able to even look at Claire.

Notwithstanding, after all these problems, Regis detects in romances a moment of recognition that puts down these barriers that separate the protagonists. In our novel this occurs when Jamie decides

to take Claire to the circle of standing stones to ‘set her free’, so she can go back to her time. We see his inner struggle and pain, until we later find out she did not cross as she surprises him where he had camped out for the night, unable to get further away from where he had last taken her. This is a pivotal moment for them as a couple, because it is exactly when they decide to be partners and stick with each other, furthering their bond as not just husband and wife, but as equals who need to be honest and give the other the freedom to be themselves and thrive alongside each other. Regis mentions the inevitable moment of the “love declaration” between the protagonists, and there are several episodes in *Outlander* when they explicitly state their affection, being Jamie more explicit about his feelings, especially at first, shortly after they are married:

“Oh, aye, Sassenach,” he answered a bit ruefully. “I am your master...and you’re mine. Seems I canna possess your soul without losing my own” (1991: 438)

There are several moments when the reader can discern that Claire’s feelings are growing stronger, until both apotheosis towards the end: the first one when she returns to him after he gave her the opportunity to go back to her time and to Frank, and the other one when she is trying to bring him back from his trauma, and tells him she wants to be with him, and will not go on without him. As we will analyze later, while Jamie seems to be more expressive about his feelings, Claire prefers to show them through her actions.

Lastly, the betrothal element that Regis alludes to, is quite complicated in *Outlander*. While they get married halfway through the book, as a way to save Claire from the hands of the British, the true element that portrays their final commitment and love to each other is at the very end of the book, when Claire reveals to Jamie that she is pregnant, and they decide to stop the Jacobite rebellion and the Battle of Culloden from taking place to protect themselves and the future of the Highlands.

As we can see, it is clear that *Outlander* does, in fact, conform to the canon and rules of both historical, and historical romance novels, following both Scott's and Regis' guidelines.

However, the blending and use of fantasy and science fiction elements that have been mentioned previously create a different dimension in Gabaldon's work, followed by her distinct way of creating and portraying characters.

1.c. Diana Gabaldon as an American historical romance female writer

The fact that Diana Gabaldon is a female writer certainly influences her narrative. On one hand, her portrayal of feminist issues, and Claire's own femininity, is very different than the one we could find in texts of this kind written by men. We see her as a fully realized character, who expresses her sexuality and her strong beliefs in a very open way, but is never sexualized or portrayed as an object, as it is often the case with certain male authors, especially when it comes to romance novels, or the portrayal of women as the sexual and romantic interest of the main male character. As Maria Isabel Romero Ruiz puts it, now women can

play an active role in the construction of their identities and challenge dominant representations in respect of different categories such as "ethnicity," "gender and sexuality," and "disability." They have a say in what can be considered as "normal" in the process of globalization in which they are taking part' (2012: 8)

which explains the necessity of writing female characters with drive, and fully realized, as 'women can then build their identities (...) as theoretical constructions that enable us to read the world in specific ways because 'in them and through them, we learn to define and reshape our values (...) and our collective futures'' (2012: 8).

There is also another clearly defining feature in her writing, and that is the fact that she is American and, as such, we can see many traits in her work that are present in the American historical romance tradition. After the development and expansion of this genre, and the change from regional writing (e.g: Southern literature) to a more universal perspective, certain elements such as the idea of the American wilderness, represented in this genre by native Americans, or 'Indians', changed. In this case, the wilderness element started being portrayed by other societies that were considered less civilized, or more primitive at the time, such as the Scots. This is directly related to Gabaldon's work, where we see the Scottish highlanders representing that sense of wilderness and savagery, even by being referred to as such savages by the English troops that occupied their land.

It is clear then, that even in the general broad terms of such an universal book, which has impacted readers all throughout the globe, and has been translated to more than twenty languages, there are always national elements of the writing or genre that will be present in any writer's work.

2. CHARACTER ANALYSIS

It is arguable that *Outlander's* main appeal, besides an intricate, accurate historical background, is the rendering of relationships between the characters. Their development as individuals but also as a couple, or group, is what keeps the reader interested and turning the pages. Even if the novel is inspired by the genre of romance, and the characters from this type of narrative can often be considered flat or stereotypical, Gabaldon manages to create a new dimension in the characters, without leaving out the sexual tension, or quirks that readers from romance narrative might enjoy.

2.1. Claire: A non-typical heroine

Claire Elizabeth Beauchamp Randall Fraser was a nurse during World War II. This made her tougher than most of her equals. This, along with her decisiveness, strength of will, and stubbornness marked her as a different kind of woman, even a feminist character in a historical romance novel from the start, not only in her own time, but especially in the 18th century. She shows resolution, ruthlessness and adaptability again and again. After being transported back in time, she quickly learns the rules and attempts to use them to her advantage, even if her strong mind can make this backfire when she does not bend to anyone else's will. She is an expert in medicine, both surgical and, later, botanical. She knows how to use the social status of the people around her in her favour, and how to present herself as not only kind and merciful, but also as a lady of high standing, worthy of respect.

2.1.a. Light versus Darkness

There are two main aspects to her character that make her stand out from other female characters one might find in similar novels, the first of them being the way she breaks the Waverley model. Through this, there seems to always be a pair of heroines, one who is 'dark', and one who is 'light'. The former is 'a heroine of flight-and-pursuit narratives (...) a virgin and heiress whose marriage to the hero reconciles warring factions of the past and builds securely for the future'. The latter is 'a wife, mistress or betrothed whose sexual allure or infidelity unmans the hero and precipitates the fall of the kingdom' (Dekker, 1987: 22). As it is obvious, Claire does not fit in either of these categories, but is a mixture of both. During her first appearance in the past 18th century, she is mistaken for a prostitute, and her beauty and sexual appeal is often mentioned. Even Jamie's uncle, Dougal, seems to have some interest in her, as he sees her as a foreigner, but also as something I cannot have. She is also

eventually accused of being a witch for her knowledge in medicine after a misfortunate misunderstanding with one of the servants in the castle she is staying at, to the point of almost getting burnt at the stake. Jamie himself tells her repeatedly that his love for her is ‘tearing his guts out’. However, not only throughout this book, but through the whole series, she is referred to as ‘La Dame Blanche’, or ‘White lady’. She is often seen as an almost virginal figure who is full of grace and almost divine powers. There is therefore a duality in her that, while not traditional in the historical romance novels, is becoming more frequent, as women writers and feminists started to argue that, for people like Walter Scott, the creator of this model, ‘gentlewomen were ‘a toast’, and little else... (...) In the upper middle class ‘the ladies, God bless’ em”, sums it up.’ (1987: 22)

2.1.b Claire and Jamie: inverted roles

When it comes to the relationship of the two main characters, Jamie and Claire, according to Dekker, we should pay attention to Friedrich Schiller’s thesis to understand the way both genders tend to be written when it comes to historical romance. On one hand, the man tends to be linked to intellect and learning, to the modern world, while women are often characterized by their intuition/instinct, linked to the primitive. In this case, the roles are completely reversed. Jamie is arguably more driven by his instincts, especially as a warrior, while Claire is more analytical, calculating everything that goes around her, and interested in learning. Again distinct is the way Claire represents the modern condition, coming from a more modern time, and used to the ways of the ‘future’, while Jamie here represents the past, the basics of humankind. However, on the other hand, it is true that certain things could be argued fit in the original distinction Schiller proposes, especially when Man is represented as ‘history’, and Woman related to ‘myth’. We must therefore evaluate different approaches to this aspect. Firstly, the Highlander warrior from the past, with a big spiritual devotion and belief in myths

and pagan stories, does seem directly co-related to the 'mythic' dimension. However, he also represents a historical period of great importance, and links the protagonist directly to it. Meanwhile, Claire is believed several times, as previously mentioned, to be able to perform magic, and is referred to as several pagan magical creatures, such as the White Lady.

We must therefore conclude that this ambiguity is what gives the characters a roundness and complexity that is not always found in historical romance novels.

2.2. Jamie: old vs new versions of masculinity

When it comes to Jamie, the readers can detect his flaws, he is not reduced to a stereotype, but is a multidimensional character. Gabaldon portrays a man who is an example of patriarchal masculinity, since, for instance, he believes his wife should obey him in everything. However, he often finds resistance in Claire, and her disapproval of his ways makes him eventually develop further and grow, seeing her as an equal partner both in their relationship as well as in their exploits. In this sense, it is important to mention Sara H.G Frantz and Katharina Rennhak's opinion that 'women novelists not only deconstruct patriarchal structures and discursive strategies, but also participate in the reconstruction of ideal masculinity' (Frantz, 2009: 2). This is illustrated in the way Jamie, though old-fashioned and an eighteenth-century character, learns to treat Claire with respect and as she considers he should. This means that Jamie is not only a 'rugged Highlander warrior', appealing for his physique and charm, but also because of his maturity, understanding, emotional sensibility, and capability of evolution and change. Diana Gabaldon constructs then a model for a new type of masculinity, one that has the primitive sexual appeal, but contains the emotional maturity a woman might seek in a companion.

2.2.a: Frank and Jamie: as opposites

When it comes to Frank and Jamie, the Waverley model comes into play as well. They are characterized as opposites, Jamie representing ‘*the cultural values regularly associated (...) with declining aristocrats, e.g., Scott’s Jacobite lairds (...)*’ (Dekker, 1987: 47), while Frank’s values are ‘*associated with the conquering legions of progress*’ (1987: 47). In relation to the first set of values, Dekker mentions naturality, spontaneity, natural graces, liberty/wilderness, poetry/mystery, individuality, sublimity. This is very clearly represented by Jamie. He is a Highlander, a lover of nature, and a very good connoisseur of it, who is even considered a savage by the English men. He is a young spontaneous man who celebrates sudden laughter and jokes, yet always manages to stay graceful and respectable. He is also individualistic, separating himself and his own situations from the clan when it comes to that, and enjoys listening to the Gaelic music and poetry they can sometimes listen to in the castle. He believes in some Gaelic myths, and is a spiritual man, as he shows often with his mentions of Catholic references:

May God make safe to me each step, may God make open to me each pass, May God make clear to me each road, and may He take me in the clasp of His own two hands. (Gabaldon, 1991: 287)

On the other hand, the second set of values mentioned by Dekker refers to artificiality, laboriousness, studied graces, order/boundaries, prose/reason, correctness. This is a good representation of Frank’s character, him being an English scholar who worked in the army as part of the administration, who is very correct and polite, enjoys reading and learning about history and genealogy and applauds conventionality.

Patriarchy also plays an important role in the comparison between Jamie and Frank, Claire’s first husband, a scholar who prefers reading about history and genealogy to adventuring. Although very

different characters, both have been affected by the patriarchal system, and are direct results of it. Jamie, perhaps in a more obvious way than Frank, sees himself as a man based on intent on having a good home and land, serving a *laird*, being a warrior, etc. His main masculine values are directly linked to the physical, to his strength and possessions. He has been raised to defend women, but the culture of his time has taught him to see them as less strong, and that they should be obedient. This is why he decides to punish Claire after they are married and she runs away. He firstly sees her as an almost equal, but as something that belongs to him, despite the admiration and love he feels for her. On the other side, Frank seems to be more modern, a twentieth-century man who is a scholar. However, his masculinity is deployed in his relationship with Claire. When he finds out about her pregnancy later in the story, he forbids her to ever speak of Jamie when he is around, and forces her to raise her child as his own, without acknowledging the baby's real father. He even shows a more violent side when Claire confesses to him her relationship with Jamie after coming back to her own time later in the story. We can see then that even with both characters being clear opposites in terms of their personalities, both have been affected by the patriarchal system, and show it in their own portrayals of masculinity.

3: SOCIAL ISSUES IN *OUTLANDER*

3. 1. Feminism and popular culture

As previously analyzed, Claire stands out from other historical romance heroines. She is independent, strong-willed, stubborn and very confident and sure of herself. However, while these characteristics are useful to set her apart and make her a stronger female character, even feminist one, there

are some inconsistencies that can be found in her categorization as such. On the one hand, we see her stand up for herself several times, not just when her life is in danger and she has to use her mind to get out of the situation, but also even when she has to face physical violence, as it happens when she is almost raped by a British ex-soldier and has to stab him to death in order to survive and give Jamie an opportunity to save himself from being shot. She also expresses her mind openly and without any sort of reserve, or shame. However, especially after we see her expressing more of a romantic interest in Jamie, particularly after they are married, we see her bending to his will several times. One poignant scene where this occurs takes place precisely after their wedding, when she sees a chance to run and go back to her own time, only to be captured by Black Jack Randall, and has to be rescued by Jamie. Once he makes sure she is safe and unharmed, and tells her she acted poorly, putting their party in danger, and hurting him by doing so, he decides to punish her by hitting her buttocks with a belt, as she is his wife and is supposed to obey him. She quickly accepts this punishment, knowing he is a good man and that is simply something he must do. This behaviour and attitude can be considered as an instance of ‘asymmetrical role-taking’, which entails, on the part of the woman, ‘loving him for who he is’. This theory has been explained by Lena Gunnarsson who states that ‘while the women tend to see situations from the man’s perspective while relativizing their own, the men tend to take their own perspective as the neutral ground from the point of view of which the woman’s standpoint is judged’ (Jónasdóttir, 2014: 102). We can therefore see this in how Claire rationalizes in the previously mentioned instance that his reaction and imposed punishment makes sense for him and his time, and is therefore something he needs to do. Furthermore, Gunnarsson also states ‘(women) may not like what he does, but ‘that’s how he is’. (...) In order for the man to be the man to be the way he ‘is’, the woman has to follow’ (2014: 102).

The idea that it is Claire who has to adapt herself to the circumstances is present all throughout the book, not only in relation to Jamie and their more ancient and patriarchal culture and society, but also

to Jamie in general, and his dreams. It is, however, arguable, that he ends up having to do the same thing, and accept her modern ideas on how their relationship should work, and the readers even see him taking her to the stones to free her. Not only that, but he agrees to help her stop the Jacobite rebellion and prevent the Battle of Culloden by infiltrating the royalty and befriending Bonnie Prince Charlie only to eventually betray him, betraying at the same time most of his family and people's wishes and believes.

It is therefore not a simple analysis, especially when considering the fact that many second and third wave feminist theorists suggest that the idea of romantic monogamous love altogether is anti-feminist, since it perpetuates the patriarchal ideas and the lack of balance and equality between both partners in situations as the ones previously observed. It seems to be a matter of the way that kind of love can be portrayed then. While other popular culture hits have failed and encountered big portions of the population around the world who reject the idea of love they present, such as *Twilight*, by Stephanie Meyer, or E.L James' *Fifty Shades of Grey*, for the lack of balance between the female and male counterparts present, *Outlander* is widely understood to be part of a new wave of feminist romance, that celebrates the differences between the male and female protagonist, and also their partnership, understanding and supporting as equal parts of the same relationship.

There is then something dual about the way Claire is portrayed as a feminist female character. Her case illustrates the influence of popular culture in rendering different images of women throughout time which, at the same time, deploys the evolution of women and their circumstances as well as proposes alternative models of female behaviour:

Through historical change, popular culture has played a significant role in changing the public's opinions of women and gender roles in general. Popular culture serves as a mirror of what is happening in a culture at any particular time while simultaneously disseminating ideas and perspectives that influence public attitudes about social issues. (Savage, 2017: 4)

As they evolve, the portrayals of characters and plots are forced to develop appropriately, however often maintaining the original components that made them successful and appealing in the first place. In this case, a sort of impossible love, with Jamie and Claire being from different centuries and her being already married, a very attractive yet loving and charismatic main masculine character, and a woman who is three-dimensional enough that every reader can see themselves in her.

This is also key in the fact that historically, romance novels are often gendered as ‘women’s books’, starting from the fact that just as women were thought to be unable or unfit to write many other genres, the early historical romance novels were written by women authors, causing many male writers to face an internal struggle when writing and publishing them, as the previously mentioned Walter Scott, amongst many others, did. It is therefore a matter of keeping the original appealing parts, and adapting it to the current wave of social views.

3.2. Sex and Violence in *Outlander*

In *Outlander*, sex is both closely connected to love as well as to violence. In the book, sex is one of the more explicit and common topics used. The narrative voice of Claire often mentions how making love was the thing that tied her closer to not only Jamie, but also to Frank. There seems to be a connection there with the triggering of sexuality that makes the characters’ bond as well as deepen their relationships. This would be the more traditional portrayal of sex, the one linked to romantic love and partnership or passion. The one linked to violence, however, is also very present throughout Galton’s book and series, especially characterizing villains who use it for their own benefits and pleasure, usually in relation to rape. This is the specific case of Black Jack Randall, whom we see

having recourse to rape as one of his main tools to gain power over someone, and for his own personal and twisted pleasure.

Throughout the first half of the book, the readers find out that the day Jamie was taken prisoner and flogged to a point of almost death for the first time, Jack Randall also attempted to rape his sister as a way to gain more power over him. However, that attempt did not work as she figured a way to avoid it, being stricken in the face for it instead. He later attempts to violate Claire as well, after he takes her when she was trying to run back to the stones, as a way to, again, gain leverage on Jamie. The most important rape is actually his, towards the end of the novel. He convinces Jack Randall to let Claire go, gaining him instead, and Randall agrees. Afterwards, Jamie is raped by him several times, as well as beaten, and has one of his hands nailed to a piece of wood, branded, and is tortured in several other ways until he hallucinates and believes it is Claire he is having sex with, instead of being raped by the captain of the English dragoons.

After he is rescued and healed, Claire and him have sex in a pool of healing waters. This represents the healing qualities sex seems to have in their lives and throughout the book, which always helps to reconnect them and find each other again.

As we can see, there are two opposite uses of sex, which are often present in other popular culture hits such as *A Song of Ice and Fire*, by George R.R. Martin. On one hand there is the romantic rendering of sex, the one that makes the connection and chemistry between two characters intense and something almost other-worldly. On the other, there is the use of sex as a power tool, as a way to gain something from someone. This kind always ends up resulting in violence for either parts that take part, or are forced to take part, in it.

Sex is also a key element in most romance novels, creating the fantasy of finding erotic ecstasy in a monogamous relationship. Barriteau (Jónasdóttir, 2014: 77) expresses this exact same concept that Gabaldon explores in her book by saying that there is a need to ‘explore desire, sensuality, pleasure

and power in formulating a woman-centered discourse on sexuality (...)' . It therefore seems obvious that, even though throughout time and societal expectations, men always seem to be the more 'sexual' of a heterosexual/romantic relationship, there is a new discourse present in the *Outlander* series that seeks for an analysis and a redefinition of female sexuality and erotic needs and goals. We often see Claire taking the initiative and insinuating herself to both of the men in her life, as well as leading the encounters, such as the first time Jamie and her lie together and she tells him where to touch her and how to do so. It therefore seems that, in one way or the other, sex is perceived here as an empowering thing, be it in a healthy, or a twisted, power play way, the book being a reflection of popular culture and many of its key elements at the time and even in the present.

3.3. LGTB representation: advantageous or problematic

Outlander has often been defined as gay literature, as there are a number of characters who are presented as non-heterosexual. In the case of the first volume of the saga, these characters are Black Jack Randall, and the Duke of Sandringham, the first one being bisexual, and the latter a homosexual man.

LGBT representation has been praised and almost demanded by a bigger section of the population more and more in the last couple of decades, considering that media and popular culture should portray the reality of more than one section of it, this one being the heterosexual, white, middle-class, able-bodied one. This should therefore be something celebrated in the community, as two non-heterosexual characters in a book was something even rarer in the 1990s, when the first novel in the series was originally published. However, there seems to be an inherent problematic aspect about their representation as gay, or bisexual, men, that we will analyze now.

Firstly, the already discussed Jack Randall. He is a man that is known for his violence, and perverted sexual pleasures, which most of the times include some type of torture, as well as rape. There are scenes, in particular the retelling of his attempt to rape Jamie's sister, where the reader finds out that he cannot physically hold an erection if his sexual partner is not screaming or struggling, and there are no signs of violence in the situation. Her laughing towards him during his attack being the one thing that actually saves her from the act of being raped. Furthermore, one of the character's main attributes and plot devices as a villain is his obsession with Jamie, as he considers him 'his own work of art' after leaving his back scarred from flogging him to the point of near death, and is often aroused by this, as well as the idea of holding power over him, until he is able to imprison him and rape him. There is then this idea of twisted-ness and sexual perversion that comes from Randall's obsession with raping and torturing, both women and men indistinctly, more so if the person is Jamie Fraser.

The other non-heterosexual character is, as previously mentioned, the Duke of Sandringham. He is a man with power in the Scottish society: an English lord whose alliances change as often as he considers one side or the other able of being the victorious one. We see him several times changing his supposed beliefs and alliances, and acting individually, betraying the Jacobites and the English as he sees fit in order to keep his power and hold other people in it, being able to control them at his own will. He does also have a fixation on Jamie, and is portrayed flirting and attempting to clumsily and obscenely seduce him several times, eventually even going as far as molesting him.

"His Grace (the Duke of Sandringham) was always wanting to pat me like a wee dog and was so interested in what I might ha' in my sporran"

(...)

I thought it stranger still”, he went on, “when he found me washing myself at the river and wanted to wash my back for me (...) and when he put his hand under my kilts, I began to get the general idea.

(...)

I was in a horsebox (...) I was bendin’ over the manger, I say, muckin’ up husks from the bottom, when I hear a sound behind me, and before I can straighten up, my kilts are tossed up around my waist, and there’s something hard pressed against my arse” (1991: 50)

There is therefore something extremely disturbing about both characters, as they both have an obsession with sex and enjoy pursuing and harassing the people, more often men, that they seem to be attracted too. This could be arguably a perpetuation of the stereotyping of gay people as sex-obsessed, and being perverted. According to Judith Butler’s studies: ‘the heterosexualization of desire requires and institutes the production of discrete and asymmetrical oppositions as expressive attributes of ‘male’ and ‘female’. The cultural matrix through which gender identity has become intelligible requires that certain kinds of identities ‘cannot’ exist’. This seems to point out the fact that if society heterosexualizes relationships and love and sex, it would seem like ‘normal’ gay desires, and the wanting and feeling of attraction towards a member of a same sex, is something impossible, and perverted, outside of the natural order.

The important thing is, then, to be able to portray gay characters from a point of view that is not strictly marked as heterosexual, or heterosexual-favorable, but neutral, and from outside the traditional gendering and branding of relationships.

It can therefore be said that even though *Outlander* includes two important and main characters who are not heterosexual, their portrayal can easily be viewed as problematic and interpreted as negative.

3.4. Moral and politics in *Outlander*

As previously mentioned, *Outlander* takes place in two separate periods of time. Initially, the main character is living in the twentieth-century, and the story starts just as World War II has ended. Once she travels in time, she finds herself in the eighteenth-century, amidst the Jacobite rebellion. As we can see, these are both very politically significant time periods, and therefore a perfect trigger for political intrigues and questions of moral and ethics.

Since the political plot is the main backdrop for the story, we will begin by analyzing this. Not only does the book mention and analyze the clan system, showing the English troops reluctant to treat with them, as they see them as ‘savages’, but uses the national politics of the time to contextualize the characters’ choices and beliefs. The Jacobite risings that serve as the background for the story took place in Scotland throughout the first half of the 1700s, as the Scottish clans wanted to crown the person they recognized as the rightful Catholic heir to the British throne, Charles Stuart, also known as Bonnie Prince Charlie. Even if the direct results of the *Outlander* characters’ involvement in the rebellion take place in later novels, we can see the influence of the politics of the time over them, and their relationships. We see Dougal MacKenzie, Jamie’s uncle, involved in collecting money from the peasants under their protection through the feudal system to fund the rebellion, and Jamie’s doubts as he struggles between his family’s and people’s needs and beliefs and Claire’s news that the rebellion will cause the end of the Highland culture and people. He, of course, ends up agreeing with her to stop the Battle of Culloden from happening, and they set out to eventually infiltrate themselves, during the second book, in the French court, and befriending Bonnie Prince Charlie to attempt to convince him to put a stop to the incoming war.

Moral then appears frequently throughout the novel, especially when it comes to the political climate in it. Starting with this type of moral questioning, the characters are faced with difficult decisions

they need to make in order to achieve their goal of stopping the rebellion. This puts them in situations where they have to lie to family members or friends, which is also the case when someone asks them about Claire's presence, and certain things she knows, and says throughout the book (i.e.: the potato incident, where, knowing the rebellion would be hard to stop, and that the family's house would go through harsh times, she tells Jamie's sister to plant as many potatoes as they can, knowing it would be the best thing to do due to information she read about on the history books from her time).

As discussed earlier, it is clear that men like the Duke of Sandringham or Jack Randall have very little sense of morality and ethics, and are more preoccupied with their own personal interests, a quality that quickly labels them as villains. However, there are also harder to judge characters, such as Laoghaire MacKenzie, or Geillis Duncan.

The former is a young girl who lives in the castle Jamie's family rules, and is infatuated with him. She is portrayed as innocent and naïve. Nonetheless, once she sees the connection, and later, marriage between him and Claire, she becomes spiteful, and places an ill-wish under Claire's bed. Furthermore, she goes on to set her up in a trap where the protagonist ends up being taken prisoner and put through trial for witchcraft along with the mentioned Geillis Duncan, both of them almost being burned alive. We can therefore see a duality in her personality at first and how quickly she turns revengeful and evil. It is also notable that part of the difficulty of this moral analysis comes from the fact that we receive the information from Claire's perspective, which can therefore never be truly neutral, and is always personal. This, again, could prove morally grey, as we are incapable of getting an unbiased point of view on the other characters' actions.

When it comes to Geillis Duncan, this duality turns even more intricate. She is a young woman who befriends Claire out of their shared love for medicine and botanics. Geillis is married to a judge much older than her, whom she clearly does not love, but merely uses to get what she wants, as it is

proven by her manipulation to get the sentence she wants for the accused in one of his trials. She is also unfaithful to him with Dougal MacKenzie. Not only this, but she goes as far as to poison him once he is not useful to her anymore at a banquet in the castle. Later in the story, we discover Geillis herself is time traveller too, a Scottish nationalist woman who came from the 1970s, and wants to change her country's history and help the Jacobite rising triumph, to stop the English from destroying their nation and their culture. It seems clear then that, though her beliefs are not necessarily wrong, and could be understood, the course of her actions twists them into something morally complicated. She is ruthless, and does not mind ending someone's life or putting them in danger to achieve what she wants.

However easy it appears, the morality aspect to it is still difficult to judge, since we see the main hero and heroine frequently doing the same thing. Jamie goes as far as killing his own uncle Dougal when he learns the truth about Claire and their attempts to stop him and the battle from taking place, and Claire frequently lies not only about her origins, but also her beliefs, and sets people up for failure and even death several times, to ensure her own survival and Jamie's, as well as to have their political goals achieved.

It seems then, that in *Outlander*, the redeeming moral qualities are not to do something ethically wrong because it benefits you personally, but because it is the only choice there is, and it will serve to achieve the greater good.

4: THE APPEAL OF *OUTLANDER* FOR YOUNG ADULT READERS

4.1. Audience

Young adult literature is often described as '*fiction written about, published or produced for and marketed at people from 12 to 18*'. It is clear then that most of the content in the novel is not appro-

priate for audiences under the age of, at least, sixteen, as the contents can be very graphic, especially in regards to sex, or violence. Why then, is *Outlander* so successful amongst young adult readers, if it does not fit the stipulated range of recommended age? This shall be the focus of this final reflection.

When it comes to historical romance novels, the audience has always been considered by the media to be female and on the older side, usually forty and onwards. It is fair to say this stereotyping, or profiling, has been harmful in the past, as potential readers can be swayed not to purchase or read a book based on the popular opinion that this may not be for them.

However, a study by the Association for Consumer Research showed that '*the historical romance reader is young, has stopped her education after high school, is employed, and has an average family income of between \$15,000 and \$20,000 a year*'. It is also a frequent occurrence for TV audiences to be stereotyped when it comes to period dramas, such as in the case of the *Outlander* novels, which are frequently advertised by the producer company and channel by addressing 'moms'.

As it is clear, this therefore does not fit the actual figures of the audience who does read historical romance novels, and is worth analyzing, as this shows the wide range of age and gender of the readers of *Outlander*, proving its appeal for all readers.

4.2. Content

Firstly, it can be said that there are multiple elements that make it difficult to assign it one specific genre, as we previously analyzed in the first section. On the one hand, there are science-fiction elements, as the main character travels back in time. There are also elements of fantasy, where witchcraft and inexplicable phenomena happen. There is a clear existence of historically accurate events that take place, such as the Jacobite rebellions, or the witch trial. Lastly, the main plot is the relationship between the two main characters, therefore assigning it as a romance novel as well. All of

these create an appealing mixture of genres that can interest a very wide audience. Furthermore, the deployment of these characteristics, alongside with not only an easy-to-read, thrilling narrative, but the usage of classic topics and tropes too, such as the ones that will be analyzed in the following lines, makes the reader stay focused and wanting to keep turning the page.

When it comes to the tropes that are used in the book, we find some typical ones, especially surrounding the main love story between Jamie and Claire. For example, the concepts of soul mates and fate are very poignant all throughout the story, as their love is portrayed as something otherworldly. In fact, in the first pages of the novel, when Claire goes to the stones for the second time and is about to time-travel, she narrates:

I had never heard such a sound from anything living. There is no way to describe it, except to say that it was the sort of scream you might expect from a stone. It was horrible. The other stones began to shout. There was a noise of battle, and the cries of dying men and shattered horses. (Gabaldon, 1991: 9)

This seems to be a direct reference to the Battle of Culloden, as if her own fate was to go back in time and attempt to stop the blood-shedding that would take place there. When it comes to the concept of soul-mates and ‘belonging together’, Jamie himself says:

“Blood of my blood,” he whispered, “and bone of my bone. You carry me within ye, Claire, and ye canna leave me now, no matter what happens. You are mine, always, if ye will it or no, if ye want me or nay. Mine, and I wilna let ye go” (1992: 215)

These elements of fate and being soul-mates are often portrayed and used in romance stories, and are one of the highest goals and expectations in romantic love.

However, this is still too broad of a subject, present in many instances of literature, for us to delimit why it is so appealing for young adult readers. Jennifer Lynn Barnes says that *'just like adolescence is between childhood and adulthood, paranormal, or other, is between human and supernatural'*¹. This would then be a good explanation for the appealing of the novel for a younger audience, as the duality Barnes is talking about is very present in the novel, as we have previously analyzed. It is then a chance to explore daunting subjects like war, violence, or unbreakable bonds of love and family, and considered an entrance towards a more 'adult' world, where life-changing decisions will need to be taken, and social issues such as the ones present in the book will have to be faced. It is also, therefore, and like most popular fictional narrative novels, a way to abstract oneself from real life, and experience these life-changing situations as an outsider, when, in the real world, some of these, especially the ones related to fantasy or science-fiction, will never take place.

CONCLUSION

Popular culture is the direct reflection of society and the changes it experiments. It is directed to a specific audience, be it broader or more specific, and also takes into account the evolution of the people it is targeted towards. It is a sort of collective memory and representation of what people like to watch, listen, or be a part of. It is important to analyze pieces of popular culture in order to understand the way society works within a cultural and time frame. Popular culture can also be a way to portray new possibilities, to normalize certain aspects that may not have been so visible until they are broadcast to the masses.

¹ <https://www.cnn.com/2013/10/15/living/young-adult-fiction-evolution/index.html>

Outlander is a book that, as we have seen, while appearing to be a regular historical romance novel, manages to incorporate new topics and approaches to the traditional tropes and narratives of this genre.

It also demonstrates the difficulties that can be found in the portrayal of representation, and how, after doing a critical reading of the novel, these can actually end up being counterproductive, and perpetuate a series of stereotypes and archetypes of a real part of society.

Furthermore, it also shows the impact of popular culture in society and vice versa. As previously mentioned, media and culture have the power to present new social realities to their audience, while society's new rules and development forces culture to adapt and grow with it.

It is therefore clear that *Outlander* is a novel that is full of subtleties that set it apart from other novels of a similar genre, and worth analyzing in order to find what these differences are, and how they affect not only the content of the book, but the genre of literature it belongs to, and the popular culture and society in which it was written, and is being read in. It can therefore be said that the impact and appeal it has had throughout the years can be a double-edged sword, as having the power of representing social issues such as the ones *Outlander* portrays comes along with the responsibility of showing an accurate reality.

WORKS CITED

Dekker, George. 1987. *The American Historical Romance*. UK: Cambridge University Press

Frantz, Sarah S.G; Rennhak, Katharina. 2009. *Women Constructing Men*. Rowman & Littlefield

Gabaldon, Diana. 1991. *Outlander*. New York: Dell

Jónasdóttir, Anna G. 2014. *Love: a question for feminism in the twenty-first century*. New York: Routledge Advances in Feminist Studies and Intersectionality

Loretta. 2016. Diana Gabaldon's Official Website. Last accessed: 3/06/2019. <http://www.dianagabaldon.com/resources/global-publication-dates/>

Loretta. 2016. Diana Gabaldon's Official Website. Last accessed: 3/06/2019. <http://www.dianagabaldon.com/books/outlander-series/outlander/>

Modleski, Tania. 1982. *Loving with a vengeance*. Hamden: Archon Books

Regis, Pamela. 2003. *A Natural History of the Romance Novel*: University of Pennsylvania Press

Romero Ruiz, María Isabel. 2003. *Challenging masculinity and femininity in recent Anglophone texts: an insight into how literature and film are looking at gender abuse*. Spain: Universidad de Málaga

Romero Ruiz, María Isabel. 2012. *Women's Identities and Bodies in Colonial and Postcolonial History and Literature*. Newcastle-upon-Tyne: Cambridge Scholars Publishing

Savage, Ann M. ‘*Women's Rights: Reflections in Popular Culture*’. 2017. USA: Butler University

Schiffman, Leon. 1981. Association for Consumer Research: ‘*The Consumption of Historical Romance Novels in Popular Literature*’. Last accessed: 27/05/2019. <http://acrwebsite.org/volumes/12226/volumes/sv04/SV-04>

Strickland, Ashley. 2015. CNN. Last accessed: 01/06/2019 “*A Brief History of Young Adult Literature*” <https://www.cnn.com/2013/10/15/living/young-adult-fiction-evolution/index.html>

Trevor-Roper, Hugh. 1971. “*Sir Walter Scott and History*” *The Listener*, 86. United Kingdom: British Broadcasting Corporation

GLOSSARY:

- Character glossary:

- Claire Beauchamp Randall Fraser: the heroine of the story, an English woman who travels back in time to 1700s Scotland.
- Jamie Fraser: the hero, a Highlander warrior who falls in love with Claire and decides to help her stop the rebellion and the impending war.
- Frank Randall: Claire's husband in the 20th century. A scholar who is directly related to Black Jack Randall.

- Jack Randall: Captain of the English dragoons in Scotland. Direct ancestor of Frank Randall. Obsessed with Jamie Fraser, as he flogged him to death a few years prior to the start of the novel's story, and thinks of him as his property. Sadistic and psychopathic.
- Duke of Sandringham: English Duke who lives in Scotland and whose loyalties are never very clear. Frequently betrays both sides, and has a perverted obsession with Jamie. His power drives both Claire and him to attempt to make him their ally.
- Dougal MacKenzie: Youngest brother to Calum, the *laird* of Castle Leoch. He is a Jacobite and is very involved in politics, going as far as collecting taxes to fund the war. He is strict and inconsiderate towards Claire several times, as he does not trust her for being a foreigner, and has an extra-marital affair with Geillis Duncan.
- Calum MacKenzie: Oldest brother to Dougal. He is the laird of Castle Leoch and not as involved in politics as his brother.
- Laoghaire MacKenzie: A young girl who works as a servant in Castle Leoch and is infatuated with Jamie. Her jealousy of Claire drives her to leave an ill-wish under their bed and later tricks Claire into being accused of witchcraft and almost be burnt alive.
- Geillis Duncan: The first friend Claire has in the 1700s. She is married to the village's judge, and has extra-marital relations with Dougal MacKenzie. She is a time traveller too, and is also accused of witchcraft, and presumably burnt at the stake.
- **Plot glossary:**
- Jacobite rebellion: the uprisings that took place in the first half of the 18th century in Scotland. The followers of the Stuarts, particularly Bonnie Prince Charlie, wanted to place him in the throne of Britain and therefore reinstate a Catholic king.

- Bonnie Prince Charlie: also called the 'Young Pretender'. Charles Edward Stuart, son of James Francis Edward Stuart (the 'Old Pretender'). They were both barred from the succession line by the Act of Settlement of 1701, which stated that the king must be Protestant, for being Catholic.
- Battle of Culloden: the final battle between the Jacobites and the supporters of the Hannover house in 1745. It meant the end of the Highlander culture and a massacre for the Jacobite rebels.
- Laird: the name of a Scottish lord, owner of a Castle and land. Related to the feudal system.
- Castle Leoch: the Castle where most of the book takes place, property of Colum MacKenzie.